

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 16.

SATURDAY, APRIL 21, 1883.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,
April 21st, at 3.10 p.m. The programme will include Overture, *Egmont* (Beethoven); Symphony No. 2, in D (Brahms); Violin Concerto, No. 1, in G (Max Bruch), first time at these Concerts; Spanish Gipsy Tunes for Violin (Sarasate); Scotch Rhapsody, No. 1 (A. C. Mackenzie). Vocalist—Mr Egbert Roberts (his first appearance at these Concerts). Solo Violin—Senior Sarasate. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed to 3, Craven Street, Charing Cross, W.

ROYAL ITALIAN OPERA.—Madame CHRISTINE NILSSON begs to announce that Notice on her behalf has been given to the Royal Italian Opera Company, requiring the EFFACEMENT from their PROSPECTUS for the ensuing Season of their statement that an Engagement has been made with her.

MR SIMS REEVES' MORNING CONCERT, ST JAMES'S HALL, TUESDAY, May 1st, at Three o'clock. Artists: Miss Edith Santley, Miss Clements, Miss Spencer Jones, and Madame Antoinette Sterling; Mr Santley, Mr Herbert Reeves, Mr Barrington Foote, and Mr Sims Reeves. Violin—Signor Scuderi. The Anemoic Union (under the direction of Mr Lazarus). Conductor—Mr SIDNEY NAYLOR. Mr Sims Reeves has great pleasure in announcing that in addition to the above-named artists, Mr Henry Irving and Mr J. L. Toole have again most kindly consented to appear. Tickets 7s. 6d. and 3s., at usual Agents, and Austin's Office, St James's Hall.

MRS LAMBORN COCK'S ORCHESTRAL CONCERT, with FULL CHOIR.—First performance in London of "THE PASSIONS" (poetry by COLLINS), set to Music by ALICE MARY SMITH (Mrs MEADOWS WHITE), at ST JAMES'S HALL, MONDAY, April 30, at Eight o'clock.

VOCALISTS—Miss SANTLEY, Miss MARIAN MCKENZIE,

Miss HILDA WILSON, Mr EDWARD LLOYD, and Mr SANTLEY.

VIOLIN—Signor SARASATE, who will play, with Orchestra, Raff's Suite, and Spanish Dances with Pianoforte Accompaniment.

PIANOFORTE—Mr W. G. CUSINS, who will play W. S. Bennett's Fourth Concerto.

HARP—Mr JOHN THOMAS.

THE CHOIR will sing a new Part-Song by Ciro Pinsuti. FULL ORCHESTRA. Conductor—Mr W. G. CUSINS. At the Pianoforte—Signor PINSUTI and Mr T. PETTIT. Tickets, 10s. 6d., 7s., 5s., 2s. 6d., 1s., to be had of Mrs LAMBORN COCK, 15, New Cavendish Street, Portland Place; of Mr Austin, St James's Hall, and at all the principal Music Warehouses and Libraries.

MIDDLE ALICE ROSELLI'S GRAND EVENING CONCERT, May 1st, STEINWAY HALL, under most Distinguished Patronage. Artists: Middle Alice Roselli, Miss Helen Meason, and Madame Enriques; Mr W. H. Cummings, Signor Villa, and Mr Santley. Piano—Mr Kuhe, Miss Kathleen O'Reilly, and Miss Harriet Sasse. Harp—Mr John Thomas. Violin—Herr Poznanski. Organ—Mr Churchill Sibley. THE GRAND VOCALION ORGAN WILL BE USED. Conductors—Mr WILHELM GANZ and Mr WILLIAM CARTER. Stalls, 21s.; Reserved, 10s. 6d. and 5s.; Admission, 1s.; to be had of Middle ALICE ROSELLI, 21, Halsey Street, Cadogan Square, S.W.; and at the Hall.

MR GEORGE GEAR'S CONCERT, ST GEORGE'S HALL, TUESDAY next, April 24, Eight o'clock. Misses Santley, E. Ruthven, Damian, and C. Latham; MM. H. Guy, North Home, and Thorndike. Violin—Miss K. Chapman. Harp—Mr Oberthür. Pianoforte—Mr G. Gear. Accompanist—Miss Nellie Chaplin. Tickets 10s. 6d., 7s., 5s., 3s., and 1s., at St George's Hall, and of Mr G. GEAR, 66, Seymour Street, Portman Square, W.

MR GEORGE GEAR will play works by Mozart, Nicolas Rubinstein, Ignace Gibsons, and his own Sonata in G major, at St George's Hall, on Tuesday next.

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LAST TWO PERFORMANCES.

THIS (SATURDAY) MORNING, April 21st, at Two, LAST PERFORMANCE of COLOMBA.

MIGNON.—THIS (SATURDAY) EVENING, April 21st, LAST NIGHT of the SEASON. Madame MARIE ROZE as MIGNON. Conductor—Mr CARL ROSA.

YOUTH, written by PAUL MERITT and AUGUSTUS HARRIS, on SATURDAY next, April 28th, with the most powerful Company in London. Madmes Sophie Eyre, Fanny Enson, Fanny Brough, Agnes Thomas, Addie Grey, and Lydia Foote; Messrs Herbert Standing, John Ryder, Harry Nichols, Harry Jackson, F. Charles, A. Estcourt, M. J. Quinton, A. L. Baron, and Augustus Harris. With New Scenery and New Effects.—THEATRE ROYAL, DRURY LANE.

PHILHARMONIC SOCIETY.

Patroness—Her Most Gracious Majesty the QUEEN. Conductor—Mr W. G. CUSINS.

FOURTH CONCERT, ST JAMES'S HALL, WEDNESDAY next, April 25th. Symphony in A (Beethoven); Pianoforte Concerto in E flat (Beethoven); Rhapsodie Hongroise (Liszt); Overture, *Hermann und Dorothea* (Schumann); and the MS. Overture, by Oliver A. King, which has gained the prize offered for competition by the Philharmonic Society.

PHILHARMONIC SOCIETY.—Madame PATEY, at the Fourth Concert, will sing a MS. Scena from Schiller's *Mary Stuart*, composed expressly for her by Sir Julius Benedict (first time of performance). Tickets 15s., 10s. 6d., 7s. 6d., 5s., and 2s. 6d.

PHILHARMONIC SOCIETY.—Madame SOPHIE MENTER, at the Fourth Concert, will play Concerto Pianoforte, in E flat, "The Emperor" (Beethoven), and Tarantella (Liszt). Admission 1s.

PHILHARMONIC SOCIETY.—Sir JULIUS BENEDICT, at the Fourth Concert, will conduct the performance of the MS. Scena composed by him expressly for Madame Patey (first time of performance). Doors open at 7.30; to commence at 8. Tickets of Stanley Lucas, Weber & Co., 81, New Bond Street; Austin's Ticket Office, St James's Hall; and usual Agents. (By Order) HENRY HERSEE, Hon. Sec.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Seventeenth Season, 1883. The SECOND CONCERT (H. Schumann's Vocal and Instrumental Compositions forming first part of the Programme), took place on THURSDAY Evening, April 19th, at ST JAMES'S HALL. Full Prospectus is Now Ready, and may be had on application to H. G. HOPPER, Hon. Sec.

B. WILLIAMS, PATERNOSTER ROW.—Having Purchased the LEASE and GOODWILL of the above old-established Business, together with the very extensive Trade Stock, I beg to announce that, with the old staff of Assistants, which I have specially retained, I shall endeavour to carry on the concern with as much satisfaction as heretofore. The Publishing Department (of which I have had the sole management since the death of Mr B. Williams) will receive every attention. LUCY J. MULLEN (Daughter of the late Mr B. Williams). Paternoster Row, April, 1883.

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"LISCHEN AND FRITZCHEN."

OFFENBACH'S Operetta, "**LISCHEN AND FRITZCHEN**," will be performed at the Dramatic School of Art, on Tuesday, May 1st, under the Direction of **MR JOHN CROSS**. Lischen, Miss H. Baker; Fritzchen, Mr E. Luxmoore Marshall.

"THE MESSAGE"

MR JOHN CROSS will sing **BLUMENTHAL'S** fine Song, "**THE MESSAGE**," at the Concert of the Queen's Gate Club, Kensington Town Hall, May 3rd.

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"GRASP THE FLAG."

HUGH CLENDON'S new Patriotic Song, "**GRASP THE FLAG**," will be sung at every Military Banquet during the Season.

COLOMBA.

Mr Carl Rosa has already, by the production of *Colomba* on Monday night, acquitted himself of the pledge which gave special interest to his short and discreetly-worded prospectus. He has done well, not only for the public but for himself. The public have welcomed his two new operas with genuine cordiality; and he is thus enabled to add to his repertory works of unquestionable merit, none the less likely to win general acceptance because they come from the pens of young and promising English musicians. Frequent performances of the *Emeralda* of Mr Goring Thomas, each one, it is admitted on every side, more or less an improvement on its precursor, have only helped to justify the applause so liberally bestowed on the first night of the season. It is to be hoped that *Colomba*, though by no means so easy to comprehend at the outset as *Emeralda*, which is likely to become its formidable rival in Mr Rosa's future country (or, as we are wont to say, "provincial") tours, may prove equally fortunate. Mr Thomas had an easier libretto to set to music than that prepared by Mr Hueffer for Mr Mackenzie; besides which the heroine of Victor Hugo's *Nôtre Dame* is much more familiar to English thought than the heroine of Prosper Merimée's Corsican romance. On the other hand, Mr Hueffer undertook a task of far greater difficulty in drawing a libretto from *Colomba*, where the essential points for absolute dramatic effect are separated from each other by more or less wide intervals of matter purely narrative. That under such conditions he should have done so well as he has actually done redounds to his credit. *Carmen*, for example, offered opportunities to be grasped with readiness by skilful playwrights like the French practitioners who, while altering the *dénouement* and making other deviations from the original story—such as whitewashing the hero, a brigand of the approved type, and also in a great measure the heroine, not merely a gipsy and a smuggler, but a would-be thief and even assassin—presented it so effectively in a dramatic guise. They might—who knows?—have treated *Colomba* with the same adroitness, and thus provided the regretted Georges Bizet with another means of showing his aptitude at dealing with characteristic subjects, and, thereby, bequeathing to the world a second masterpiece. With regard to the libretto it must imperatively be added that those well acquainted with the story of *Colomba*, as related by Prosper Merimée in his most picturesque and fascinating style, will be unanimous in objecting to the liberties which, for his own immediate purpose, Mr Hueffer has taken with the original conception. The accidental death of *Colomba* is by no means a change to be commended. Apart from her desire that the murder of her father by one of the Barracenis, hereditary enemies of her family, should be revenged by her brother, Orso Della Rebbia, and the means she takes to further that object, there is little but good to be said of her. "Il me faut la main qui a tiré, l'œil qui a vué, le cœur qui a pensé" briefly and emphatically embodies the idea of the Corsican *Vendetta*; and these are the words of *Colomba*. With that never-absent idea, she longs for the return of her brother, Orso, who having served as lieutenant in the armies of Napoléon, returns to his native country after the decisive Battle of Waterloo. By the side of *Colomba*, indeed, the original *Carmen* would figure as little short of a demon. The idea, moreover, of turning that most exquisite portrayal of a fine-hearted English maiden—simple and truth-loving (however romantic) as she is beautiful and courageous—into a sentimental French heroine, who might gracefully have figured in any libretto by "the poet Bunn" or poor Edward Fitzball, at whom Mr Hueffer casts so uncalled-for a sneer in his prefatory address, is anything but happy. A more graceful compliment was never paid by foreign pen to the type of English womanhood than that contributed in his delineation of Miss Lydia Nevil, by one of the most gifted and eloquent of French writers. This, of course, accounts for dear old "Colonel Sir Thomas Nevil," who fondly loves the chase, but still more fondly loves his charming daughter, being metamorphosed into the "Count de Neviers," appointed by the French King as "Governor of Corsica." Hereby, as in the elimination from the original *dramatis personæ*, of Castriconi, the brigand versed in languages, whose favourite authors are Virgil and Horace, a small edition of the latter of whose poems he usually carries about with him, a strong element of variety is needlessly thrown aside. The Colonel and "Monsieur le Curé," as the brigand is styled, if treated in a congenial spirit, would have enlivened the march of action here and there, as well as

added to its interest. These and other objections might be reasonably urged against the construction of the plot; but, taking all into account, it must be allowed that Mr Hueffer has accomplished a by no means easy task with a considerable amount of success. Perhaps, indeed, moved by the desire of providing the composer with a larger scope for the manifestation of that special form of operatic drama which, it is well known, in a greater or lesser degree, is the ideal of both, Mr Hueffer has made his task still more puzzling; or, at any rate, more so than necessary; and this should be Mr Mackenzie's apology for certain passages inordinately spun out, and others essentially dry. Upon the music supplied by this very clever gentleman—like Mr Goring Thomas, at one time a pupil in our Royal Academy of Music (studying under Mr Lucas, Sir Sterndale Bennett's immediate predecessor as Principal)—it is not our intention, even were space at command, to dwell just now. That he has already, by his previous works, obtained—and deservedly so—a recognized position among composers must be allowed without a dissentient voice. His cantata, *Jason*, composed for and performed at a recent Bristol festival, would suffice to establish that. Such a work as *Colomba*, started—in so far as English opera has been hitherto appreciated and understood—on comparatively new grounds, cannot be dismissed without earnest consideration. We have spoken so much at length about the libretto, because Mr Hueffer proposes and vindicates doctrines which must wait for an indefinite time before they are universally accepted. Another opportunity must, therefore, be taken for due consideration of the actual worth of the music, which we unreservedly own shows a talent altogether beyond the ordinary. Meanwhile, the performance met with general approval, the leading characters being assigned to artists, with Mme Valleria and Mr Barton McGuckin at their head, in all respects equal to the occasion; while everything managerial intelligence could devise was at hand to ensure success.—*Graphic*.

Mme MARIE ROZE had the honour of being invited to breakfast on Thursday morning, by Mrs Gladstone, at the Premier's official residence in Downing Street.

MESSRS CHAPPELL & Co.'s PIANOFORTES.—Messrs Chappell & Co., of 50, New Bond Street; 15, Poultry; and Chalk Farm Road, have just completed a new oblique grand pianoforte, with complete iron frame, cross-strung, under dampers and harmonic dampers in bass. The tone is as powerful as a small grand, and the harmonic dampers entirely prevent the ringing or after-tone (so objectionable in the ordinary iron-framed instruments), thereby giving greater facility to the player in rendering each note clear and distinct one from the other, and in the execution of *staccato* or *sostenuto* passages. In addition to this model, Messrs Chappell & Co. are now making five smaller sizes of iron-framed upright and overstrung pianos in solid wood and extra screwed, for export to extreme climates. The prices vary from 35 to 120 guineas. These instruments have been tested in all parts of the world, and numerous testimonials have been received from India, China, and other places. Messrs Chappell & Co.'s warehouses also contain a great variety of pianofortes for schools, yachts, &c., and in addition a large stock of Messrs Clough & Warren's combination organs, manufactured in Detroit, U.S.A.

GAIETY THEATRE.—A comic opera, in one act, libretto by Mr Henry Hersee, and music by Mr Isidore de Lara, was played for the first time in public on Tuesday morning, with decided success. It is entitled *The Royal Word*, and treats of an escapade (more or less true) of King Charles the Second. The principal characters were sustained by Mr Isidore de Lara (Charles II.), Mr F. de Lara (Alfred Tremaine), Mr W. S. Rising (Frank Trevelyan, Tremaine's "College chum"), and Miss Wadham (Katherine, Trevelyan's wife). The libretto is smartly written, the situations are very amusing, and the music tuneful and thoroughly in keeping with the words. The operetta, capably acted and sung, was evidently highly enjoyed, the audience insisting on hearing the songs and duets twice over, and unanimously "calling" the performers at the conclusion. After the operetta the late Mr Tom Taylor's drama *Plot and Passion* was given, in which Miss Vane, as Madame de Fontage, proved herself an actress of more than promising talent. She was well supported by Mr James Fernandez (Fouchet, Minister of Police), Mr Hermann Vezin (Desmarets), Mr F. Wyatt (Marquis de Cevennes), Mr G. Alexander (Secretary to the Marquis), and Mr H. Cooper (Grisboulle).

THE HISTORY OF THE PIANOFORTE.

By A. J. HIPKINS.

(Concluded from page 221.)

I have not had time to refer other than incidentally to the square pianoforte, which has become obsolete. I must, however, give a separate historical sketch of the upright pianoforte, which has risen into great favour and importance, and in its development—I may say its invention—belongs to this present 19th century. The form has always recommended the upright on the score of convenience, but it was long before it occurred to anyone to make an upright keyboard instrument reasonably. Upright harpsichords were made nearly four hundred years ago; a very interesting 17th century one was sold lately in the great Hamilton sale—sold, I grieve to say, to be demolished for its paintings. But all vertical harpsichords were horizontal ones, put on end on a frame; and the book-case upright grand pianos, which, from the eighties, were made right into the present century, were horizontal grands similarly elevated. The real inventor of the upright piano, in its modern and useful form, was that remarkable Englishman, John Isaac Hawkins, the inventor of ever-pointed pencils; a civil engineer, poet, preacher, and phrenologist. While living at Philadelphia, U.S.A., Hawkins invented the cottage piano; portable grand he called it, and his father, Isaac Hawkins, to whom, in *Grove's Dictionary*, I have attributed the invention, took out, in the year 1800, the English patent for it. I can fortunately show you one of these original pianos, which belongs to Messrs Broadwood; it is a wreck, but you will discern that the strings descend nearly to the floor, while the keyboard, a folding one, is raised to a convenient height between the floor and the upper extremities of the strings. Hawkins had an iron frame and tension rods, within which the belly was entirely suspended; a system of tuning by mechanical screws; an upper metal bridge; equal length of string throughout; metal supports to the action in which a later help to repetition was anticipated—the whole instrument being independent of the case. Hawkins tried also a lately revived notion of coiled strings in the bass, doing away with tension. Lastly he sought for a *sostenente*, which has been tried for from generation to generation, always to fail, but which, even if it does succeed, will produce another kind of instrument, not a pianoforte, which owes so much of its charm to its unsatiating, evanescent tone.

Once introduced into Hawkins's native country, England, the rise of the upright piano became rapid. In 1807, at latest, the now obsolete high cabinet piano was fairly launched. In 1811, Wornum produced a diagonal; in 1813, a vertical cottage piano. Previously, essays had been made to place a square piano upright on its side, for which Southwell, an Irish maker, took out a patent in 1798; and I can, fortunately, show you one of these instruments, kindly lent for this paper by Mr Walter Gilbey. I have also been favoured with photographs by Mr Simpson, of Dundee, of a precisely similar upright square. I show this drawing of the action—the Southwell sticker action. W. F. Collard patented another similar experiment in 1811. At first the sticker action with a leather hinge to the hammer-butt was the favourite, and lasted long in England. The French, however, were quick to recognize the greater merit of Wornum's principle of the crank action, which, and strangely enough through France, has become very generally adopted in England, as well as Germany and elsewhere. I regret I am unable to show a model of the original crank action, but Mr Wornum has favoured me with an early engraving of his father's invention. It was originally intended for the high cabinet piano, and a patent was taken out for it in 1826. But many difficulties arose, and it was not until 1829 that the first cabinet was so finished. Wornum then applied it, in the same year, to the small upright—the piccolo, as he called it—the principle of which was, through Pleyel and Pape, adopted for the pianino manufacture in Paris. Within the last few years we have seen the general introduction of Bord's little pianino, called in England, ungrammatically enough, pianette, in the action of which that maker cleverly introduced the spiral spring. And, also, of those large German over-strung and double over-strung upright pianos, which, originally derived from America, have so far met with favour and sale in this country as to induce some English makers, at least in the principle, to copy them.

I will conclude this historical sketch by remarking, and as a remarkable historical fact, that the English firms which in the last century introduced the pianoforte, to whose honourable exertions we owe a debt of gratitude, with the exception of Stodart, still exist, and are in the front rank of the world's competition. I will name Broadwood (whose flag I serve under), Collard (in the last years of the last century known as Longman and Clementi), Erard (the London branch), Kirkman, and, I believe, Wornum. On the Continent, there is the Paris Erard house; and, at Vienna, Streicher,

a firm which descends directly from Stein of Augsburg, the inventor of the German pianoforte, the favourite of Mozart, and of Beethoven in his virtuosic period, for he used Stein's grands at Bonn. Distinguished names have risen in the present century, some of whom have been referred to. To those already mentioned, I should like to add the names of Hopkinson and Brinsmead in England; Bechstein and Blüthner in Germany; all well-known makers.

CONCERNING BEETHOVEN.

10, Camden Crescent, Dover.
March 24, 1883.

DEAR SIR,—When at the last Monday Popular Concert (on the 19th inst.), I observed it was stated in your analytical remarks that the Quintet arrangement for two violins, two tenors, and 'cello, of Beethoven's Septet, was by Beethoven himself. I am aware that this is generally said to be so, but I think it is clearly shown in Schindler's *Life of Beethoven* that such was not the case. In page 83 of that work, a notice is quoted from the *Allgemeine Musik Zeitung* of Nov., 1802, written by Beethoven himself, wherein he publicly states that this Quintet arrangement of his Septet is *not by himself*. I enclose a translation of the notice to which I refer, and I trust you will excuse the liberty I am taking in venturing to differ in this matter with such an experienced musical critic as yourself.

I believe the original Septet was published by Kühnel & Hofmeister in the year following its first performance, and not "two years later."—Believe me, dear Sir, yours very faithfully,

S. A. Chappell, Esq.

BEAUMONT HOTHAM.

"I consider it my duty to the public as well as to myself to state publicly that the 2 Quintets in C and E flat, the first of which (taken from one of my Symphonies) has been published by Molto, and the other (taken from my Septet, Op. 20) published by Hofmeister, at Leipzig, are not original Quintets, but merely arrangements by the Publishers. This state of things (especially in these prolific days of "arrangements") is what no author can successfully contend against; but we have at any rate the right to demand that the Publisher should state on the title-page of the work that it is not the Author's arrangement, in order that the reputation of the latter should not suffer, and also that the public should not be imposed upon. I say this in order to prevent any misunderstanding of the kind in future.

"I take this opportunity of stating that a new original Quintet of mine, in C, Op. 29, will very shortly be published by Breitkopf und Härtel, at Leipzig. "(Signed) "BEETHOVEN."

—"Allgemeine Musik Zeitung, Nov., 1802."

A CORRECTION.

(To the Editor of the "Musical World.")

SIR,—For the sake of historical accuracy, kindly allow me space to make a correction in the paragraph inserted last week regarding Mr Pennington, the Balacava hero, who will give a *matinée* on the 27th inst. at the Gaiety Theatre. I inadvertently stated that he belonged to the 8th Hussars, whereas I should have said he belonged to the 11th.—Yours, &c.

BRAVO.

MUNICH.—Charles Oberthür's festival march, "Charlemagne," was performed on Easter Monday (and repeated several times since) by the military orchestra of the 2nd Infantry Regiment, under Chief Musicdirector Hünig before an immense audience, and with great success. The march is scored for a military band by Mr J. A. Kappey, of Chatham, and is published in Messrs Boosey's *Military Journal*, by permission of Messrs Hutchings & Romer, to whom the English copyright of the pianoforte arrangements (solo and duet) belong.

NEW YORK (April 7th).—Madame Christine Nilsson—says John C. Freund in the *Weekly Music and Drama*, of New York—has arranged with Henry E. Abbey to appear in Italian opera next season at the Metropolitan Opera House; Madame Sinico and Signor Campobello have arrived and will shortly commence a concert tour; Balfé's opera, *Satanella*, is to be produced at the Standard Theatre on May 7, and Miss Emma Thursby and Carl Forster will accompany Maurice Strakosch to Cincinnati for two weeks.

SIMS REEVES.

BY LADY POLLOCK.*

(Continued from page 220.)

Mr (Sims Reeves) Johnson was at this time eighteen years old. His singing master had mistaken the register of his voice, placing it as a baritone, and accordingly the parts he took were pitched below his natural compass. He played Rodolfo in the *Sonnambula*, and other parts of that description; so young and with his voice misplaced, he could not do justice to his genius, but he did not make a failure, and at the conclusion of his Newcastle engagement he went to London with all the hope of his robust youth to play at the Grecian Theatre. However strong his inward conviction of power, he had no vain confidence, and he resolved to use the money he had made, in procuring more and better lessons, and entered into a course of study under two distinguished professors, Mr Hobbs and Mr T. Cooke, during the progress of his performances at the Grecian Theatre. These professors took him out of the wrong path in which he had entered, and trained him as a tenor. How strange it seems that the incomparable richness and sweetness of his upper notes should have failed to penetrate any ear capable of distinguishing one sound from another, yet it is true that the particular quality of voice which charms the ear in its upper register is in great measure due to the fulness of its power in the middle and lower notes. With his voice rightly employed Sims Reeves became conscious of his future, and some musicians who heard him then ventured to stake their reputation as critics by proclaiming the triumphs which awaited him: more generous than gifts of gold are such ventures, for they warm the heart of the young artist and send it glowing to its work, while a cold criticism too often chills the fervour necessary for enterprise.

Sims Reeves' name now began to be known; he was talked of, he was evidently something more than promising, and Macready, then the manager of Drury Lane Theatre, was induced by what he heard of him to engage him as second tenor in the operatic company which he made use of to give variety to his productions; for the days of long runs were yet in the distance, and a tragedian did not suffer under the obligation of taxing all his faculties every evening for the course of a hundred nights and more in succession, playing for ever the same part, and once a week adding morning performances to the fatigue of the night.

Macready's musical entertainments were given to attract a portion of the public with which he had no personal sympathy, for his car was so defective that he never could learn to recognize the tune of our national anthem, and was often surprised when he saw the audience rise to it. His powerful intellect was imperious, and rejected what it could not comprehend, therefore he held music and its exponents in great contempt; under these circumstances his stage could not be favourable for the development of such a genius as that of Sims Reeves. It was evident that the despotic manager would be disposed to crush the inspired singer, and that if the young tenor took the public fancy it would be rather in spite of his employer than by his assistance. Yet so high was Macready's reputation and so poetical in their splendour were all the representations brought out under his direction, that the friends and admirers of Sims Reeves held it to be an honour that he should appear under these auspices: he now took his own name, which the curious may read in the bills of that day. In *Acis and Galatea* we find *Young Shepherd*, Mr J. Reeves; and in Purcell's *King Arthur* the same name appears as *first warrior* with more opportunity for distinction; it fell to him to sing the war song "Come, if you dare," the music of which is inspiring and well suited to the display of a great voice, while its words demand the forcible enunciation of which Sims Reeves even in those early days was a master. He sang it with so much fervour and with tones so singular in their beauty, that the audience was roused to a demonstration of enthusiasm. But the manager was not pleased: he had desired the singer to turn his back to the audience while he sang, because he was addressing the Britons at the back of the stage; this being evidently impossible, Sims Reeves compromised the matter by turning sideways so as to give the spectators the benefit of his voice, while at the same time he glanced occasionally towards the Britons with animating gestures. This compromise offended an uncompromising manager; he failed to see anything in it but disobedience, and consequently an unpleasant scene ensued between the tragedian and the tenor, the result of which was the departure of Sims Reeves from the company. No substitute however could be found to satisfy the audience, and he was re-engaged. Musicians foresaw a future for him: some timidly but others with the courage which knowledge gives; there was one among these last who warmly pressed a young and accomplished singer, Miss Emma Lucombe, a favourite pupil of the Sacred Har-

monic Society, to go to listen to the first warrior, "for," said he, "unless I am much mistaken, this young tenor will one day be at the head of his profession." Miss Lucombe listened to the warrior and was convinced. Some eight years afterwards, in 1850, she became Mrs Sims Reeves; before the marriage took place she had made a success both in oratorio and on the operatic stage.

Sims Reeves after two seasons at Drury Lane felt certain of his powers, but not less certain that to reach the excellence which, more than glory was his aim, he must labour strenuously; by unremitting effort he had got so far, and by unremitting effort he must go farther. With this conviction he sought for no new engagements, but proceeded to Paris in the year 1843, to put himself under the tuition of the well-known Professor Signor Bordogni. When he was satisfied that he had gained from Bordogni all that he had to give he went to Milan to study under Signor Mazzucato: thus seeking inspiration, from various sources, to aid his own, he ran no risk of becoming a mannerist or a copyist; the attributes which had roused a London audience in Purcell's music now made themselves felt in Italian song by Italian critics. The young singer greatly encouraged, strong in frame, and ardent in work, never let his brains slumber; he made himself a proficient in the Italian language, and as he had before pondered over the pages of Milton in England, he now pondered over those of Dante in Italy. By his communings with these great spirits the poetry of his nature was nourished, and communicated to his music that exaltation which could arouse even in the stillest heart the recognition and glow of its most sacred emotions. When the young English tenor was announced to appear at La Scala as Edgardo in *Lucia di Lammermoor*, his fellow-students, French and Italian, sought to dissuade him, "for," said they, "you are good at a loud shout out with us, and can sing a jolly song with a will, but that is not enough for La Scala," to which young Reeves simply replied, "I mean to try it." When the trial came his audience was transported with enthusiasm. His excellent Italian accent, his phrasing remarkable even then for its felicity, his voice sweet and true as it was forcible, excited attention at the very outset; and as he warmed into passion which culminated with his great concluding scene, the demonstrations of delight became wild and astounded the performer.

There was one, however, listening to him whose lightest word was worth all this collective applause, Rubini; he who had often given delight in the same character by his delicious voice and his admirable execution—for he was a perfect if not a passionate singer. He came forward to greet the English tenor warmly on the fall of the curtain, and said, "The applause you have won is deserved, and you will live to be great among the greatest." That was a happy moment in the life of Sims Reeves, in which he tasted the recompense of labour, of rough experiences, and of much self-abnegation. The English tenor's engagement at La Scala was carried on to its end with undiminished enthusiasm, and was followed by engagements at all the principal towns of Italy with continued success, the echo of which soon reached London to delight those critics who had dared to predict it.

On his return to England he was at once engaged by Monsieur Jullien to play in English opera at Drury Lane as first tenor. Jullien published wordy programmes of his intentions in undertaking this enterprise, but his chief intention was probably to make money, and he unfortunately forgot that in schemes of this nature you must have money in order to make it; in short, he had not sufficient capital to meet a temporary failure, and he engaged the best singers at high prices without funds to pay them in case a period of slack business should occur. This however was not known till later on—and when Sims Reeves in December 1847 appeared as Edgardo with Madame Dorus Gras as Lucia, and with an excellent orchestra conducted by Hector Berlioz, all appeared prosperous. His success was beyond the hope he had excited: he was watched by jealous critics, and with all the antagonism which a new power creates and will always create in whatever form it may appear, for it disturbs, unsettles and displaces; and those who are displaced (or fear to be so), unsettled and disturbed, naturally dislike it. A crowded house listened to this Edgardo's every note, the beauty of his voice and the legitimate manner in which it was produced could not be denied, but doubts were whispered, consoling doubts of his power to compass the great last act with its long recitative and passionate song. These doubts were dispelled when the trying scene came: they were silenced by a force so irresistible and a pathos so rare that tears fell from unwilling eyes, and the excitement of the audience found vent in demonstration prolonged and determined. Such demonstration we have seen renewed by the efforts of the same singer in these later days: on the opera stage however there was the fire of the actor added to the charm of the vocalist. Sims Reeves had a manly presence, with natural and graceful gesture, and his dark eyes could flash fury and soften into tenderness; he had and has the attributes which generally indicate Southern blood,

* From Temple Bar.

† Sic.

quite unlike that of the chilly county of Kent in which he was born. The reception of the young tenor and his great powers stimulated the hopes of Jullien. Hector Berlioz, whose judgment is now valued as that of a great composer, but whose power was too long unrecognized, wrote to a friend (the letter may be read in his published correspondence) that in Sims Reeves they had a treasure, a great singer, a moving actor, and a real musician; every time that *Lucia* was performed the house was crowded; but unluckily an opera by Balfe, *The Maid of Honour*, was produced, which being unsuccessful, Jullien, as before said, had no funds to strive with a disaster. Madame Dorus Gras claimed immediate payment for her services; Sims Reeves was willing, out of compassion to the manager and sympathy with his enterprise, to forego some of his claims; but too soon it became evident that the theatre must be closed. M. Jullien was indeed a bankrupt.

(To be continued.)

CHERUBINI.

(Continued from page 207.)

In this instance again, Cherubini, as we see, was the victim of his colleague, and paid the penalty for the little trouble he took in the choice of librettos he intended setting to music. Fétis gives another reason for the small success obtained by *Le Crescendo*; according to him, this result was brought about by the regrettable habit Cherubini had contracted of allowing himself, when writing his scores, to indulge in developments totally disproportionate to the circumstances of the case, without taking into account the rational requirements of the stage and of the scenic action. Fétis says:—

"The first sketch was nearly always a happy one, but, too much inclined to develop his ideas by the merit of an admirable style, Cherubini forgot the exigencies of the action; the framework was extended under his hand, the music alone engaged his attention as a musician, and the situations languished. It was this defect which prevented *Le Crescendo* from being a success. For a slight one-act piece, he composed a score of 522 closely written pages. The long developments destroyed the scenic action. Yet there was in the work an air sung by Martin and very remarkable for its originality; the subject was a combat, described to a man who detests noise; the air was sung in an under-tone, and the orchestra accompanied it *pianissimo*. Nothing could be more piquant than this creation of Cherubini's genius."

I think Fétis is right in principle, but, with regard to *Le Crescendo*, it is certain that the finest musical masterpiece would not have excused the inanity and vulgarity of the book to which it was written.

I find no trace at this epoch, in Cherubini's notes, of another opera he must have sketched out, and yet a letter of his states that he was engaged on an important work which he subsequently abandoned. This letter, which I shall now give, was addressed to a writer named Toug, or de Toug, who had supplied the book for the work in question*:—

"Paris, December 12th, 1810.

"Weighty reasons, my dear Toug, prevent my completing your *Nausica*. They must be exceedingly strong to reduce me to this. I cannot at this moment explain them, but a day will come when you shall know what they are. All I can tell you is that they concern me exclusively, and that you have not in any way a share in them. When you are acquainted with them, you will find, moreover, that the course I have taken is not dictated by caprice, but that, on the contrary, I am acting with delicacy in adopting it now. It is unfortunate for me not to finish so fine a work† and to lose all I have done of it, for I can assure you that the first act is already pretty well sketched out, and that all there is left for me to do is to put it in score. You will find no dearth of composers who will consider themselves lucky to work on one of your poems; at least I judge their pleasure and their good fortune by that which I experienced and enjoyed myself. I know that Boieldieu is coming; why should you not entrust this opera to him? If you consider my idea acceptable, I should advise you not to mention that I am not going to do the work, otherwise you would be besieged and no longer able to dispose of it as you chose. This is simply a piece of advice I give you, without pretending to force you to follow it. I

* This letter was communicated to me by M. Paul Guiliherman, pupil of the Ecole des Chartes.

† "Un aussi bell'ouvrage."

await your reply, my dear Toug, that I may know when you wish me to return you the MS.—Believe me, most sincerely and truly yours,
L. CHERUBINI."

Cherubini, I repeat, makes no mention of the above work, and, for my own part, this is the first time I ever heard anything about it. There can, however, after the letter the reader has just perused, be no doubt that Cherubini undertook it. After definitively giving it up, he remained about a year without turning his attention to the stage, and his Catalogue registers for 1811, in addition to a few romances and the "fragment of a cantata for the opening of the new hall at the Conservatory," only one important sacred composition, his Mass in D for four voices and full band, "begun towards the end of March and terminated on the 7th October." The Catalogue is even much more silent for the year 1812, the only composition entered in it being "the Cantata for free-and-easy,‡ performed at the meeting of the 16th December," yet Cherubini had seriously resumed writing, and was preparing to re-appear on the stage with a considerable work. Jouy, not yet an Academician, had put together for him the book of a grand three-act opera, *Les Abencérages*, and as early as the month of January, 1812, Cherubini set about this new work, which was not destined, however, to see the light till fifteen months later.§

We might suppose, on hearing the title of his opera, that Jouy borrowed the subject from Chateaubriand's celebrated romance. This would be a mistake, as *Le Dernier des Abencérages* first appeared in 1827, in the sixteenth volume of the first complete edition of the celebrated writer's works, having never been previously published. The truth is that Jouy had simply drawn his inspiration from Florian and the latter's *Gonzalve*, but in a very clumsy fashion, not having succeeded in shedding over his libretto even a part of the interest the poet had lavished on his story. A contemporary chronicler will enlighten us on this head:

"*Gonzalve de Cordoue*, by Florian, furnished M. de Jouy with the subject of this opera. The alterations made by him in the plot are not happy; more might have been got out of the loves of Abenhamet and Zoraide, the treachery of the Zegris at the battle of Jaen, and, above all, the perfidious means employed by Boabdil, King of the Moors, to ruin his rival, the head of the Abencérages. The King is here replaced by Alémar, and the other personages, also, are changed, but no one who has read Florian can feel grateful to the author of the new work for having written an opera wanting in interest and situations, when he took his subject from so fertile a source. The music is rich in harmony, and the choruses are finely effective; several pieces afforded great pleasure, and the authors' names were demanded and given, as was that of M. Gardel, to whom we are indebted for the charming ballets."||

It was on Tuesday, the 6th April, 1813, that the new work, *Les Abencérages*, ou *l'Etendard de Grénade*, was performed for the first time at the Opera in presence of the Emperor and Empress. Its principal interpreters were Nourrit (Almanzor), Déryvis (Alémar), Laforêt (Kaled), and the superb Mme Branchu (Noraime), whose part, the only female one, was sacrificed somewhat more than it should have been. For the dances, which occupied a very important place in the work, there were Vestris, Albert, Elie, Milon, Montjoie, with Mmes Gardel, Bigottini, the sisters Saulnier, Clotilde, Gosselin, and Delisle.

The score of *Les Abencérages* contained some superb pages, worthy the virile genius of its author. Besides the overture, which speedily became celebrated, and choruses full of emphasis and energy, we must mention, amongst the best numbers, *Gonzalve's* fine air: "Poursuis tes belles destinées;" Almanzor's scene, so full of dignity and brilliancy: "Suspendez à ces murs mes armes, mes bannières;" and the air: "Enfin, j'ai vu naître l'aurore!" Unfortunately, these episodes, brilliant or touching as the case might be, seemed at times drowned in deplorably tedious passages, and the work, somewhat too unequal, was, taken altogether, painful and fatiguing to sit out. Still more unfortunately, the badness of the book and the little interest it possessed, militated considerably against the success, despite the excellence of the performance. Notwithstanding their respect for the great

‡ "Cantate pour la goguette."

§ The catalogue, when recording the first performance of *Les Abencérages* under the date of 1813, says expressly: "This opera was commenced towards the end of January, 1812."

|| *Mémorial dramatique*, 1814.

name of Cherubini, the critics could not help pointing out these defects and stating the impression produced on the public, the said impression being such that the work could not run for more than twenty-nights. It was then proposed to reduce it to two acts and the reduction was effected. It was, however, though I cannot say why, of no use, and *Les Abencérages* re-appeared no more on the stage, even in its new form.¶

(To be continued.)

MR IRVING ON THE ACTOR'S ART.

In a preface which he has written to a pamphlet containing a translation of Talma's *Essay on the Actor's Art*, Mr Irving says:— Few things can be said about the stage at any time which will not excite controversy; but I think one of the few is, that the influence of the drama to-day is wider than it ever was. There is a vast increase of playgoers; the intellectual interest in the stage is steadily growing; and there is a general conviction that the actor is placed in a position of trust which he cannot worthily fill without a strong sense of responsibility. Dramatic artists, as a rule, speak for themselves. Their work is constantly before the public, and it is judged on its merits. None the less there is a want of a permanent embodiment of the principles of our art; a kind of *vade mecum* of the actor's calling, written by one of themselves, and by an artist universally recognized as a competent expositor. Such a work, in my opinion, is Talma's *Essay*. No one can read his subtle yet simple description of the qualities and the course of study essential to the actor without a conviction that acting is one of the most fascinating of the arts. To the actor the whole field of human nature is open. Whether in the ideal world of the stage, or in the actual world of social intercourse, his mind is continually accumulating impressions which become a part of his artistic being. This experience is common to the students of other arts; but the actor has this advantage, that all he learns is embodied in his own personality, not translated through some medium, like the painter's canvas or the novelist's page. At the same time, this purely personal art is subjected to the most severe tests. It is easier to detect a flaw in an actor's impersonation than improbability in a book. The man enacts the character before many—a false intonation jars immediately upon the ear, an unnatural look or gesture is promptly convicted by the eye. The co-operation of sensibility and intelligence of which Talma speaks has thus to be conducted under the most exacting conditions. There must be no suggestion of effort. The essence of acting is its apparent spontaneity. Perfect illusion is attained when every effect seems to be an accident. If the declamation is too measured, the sense of truth is at once impaired; if, on the other hand, it falls only the shadow of a shade below the level of appropriate expression, the auditor's sympathy is instantly checked. "The union of grandeur without pomp, and nature without triviality," is of all artistic ideals the most difficult to attain; and, with this goal before him, no actor can feel that his art is a plaything. The end of all acting is "to hold the mirror up to Nature." Different actors have different methods, but that is their common purpose, which can be accomplished only by the closest study and observation. Acting, like every other art, has a mechanism. No painter, however great his imaginative power, can succeed in pure ignorance of the technicalities of his art; and no actor can make much progress till he has mastered a certain mechanism which is within the scope of patient intelligence. Beyond that is the sphere in which a magnetic personality exercises a power of sympathy which is irresistible and undefinable. That is great acting; but though it is inborn, and cannot be taught, it can be brought forth only when the actor is master of the methods of his craft. I am conscious that no words of mine can add any weight to the lessons which are set forth with such earnestness and brilliance in Talma's pages; but I venture to emphasize them by two golden rules. Let the student remember, first, that every sentence expresses a new thought, and, therefore, frequently demands a change of intonation; secondly, that the thought precedes the word. "The actor should have the art of thinking before he speaks." Of course, there are passages in which thought and language are borne along by the stream of emotion, and completely intermingled. But more often it will be found that the most natural, the most seemingly accidental effects are obtained when the working of the mind is visible before the tongue gives it words.—*Nottingham Guardian*.

¶ See in connection with this subject M. Th. de Lajarte's *Catalogue de la Bibliothèque de l'Opéra*.

MR W. A. BARRETT'S LECTURE ON BALFE AND HIS WORKS.

Mr W. A. Barrett, Mus. Bac., F.C.O., gave, on April 3, an enjoyable lecture on "Balfe and his Works" at Neumeyer Hall. The musical illustrations consisted of vocal numbers, given very artistically, by Miss Julia Jones, Mr W. H. Brereton, and Mr Walter Clifford, and a most interesting sonata for pianoforte and violoncello admirably rendered by Messrs Burnham Horner and W. C. Hann. To hear the composer of the *Bohemian Girl* on the classical ground of what is known as chamber music, was indeed to many a new experience. The work in question, the Sonata in A flat, has a charming *adagio* written in five-four measure. In the execution of this, and indeed of the whole work, Messrs Burnham Horner and W. C. Hann showed very high artistic attainments. Equally good was the vocal music given. Miss Jones, with a charming mezzo voice and refined manner, sang the original version of what is now called "The Power of Love." Mr Walter Clifford sang "The peace of the valley" and "The green trees" with genuine expression and much power. Mr Brereton gave the fine song "From bushy beds of silver Nile," and "We'll meet again" (a favourite of the composer) with fervour and in good style. The accompaniments received a very musicianly rendering from the hands of Mr Burnham Horner. As to the lecture itself, it was a combination of sound critical observation, sympathetic discernment, and genial appreciation of both the man and his music, such as would be expected of so natural, graceful, and accomplished a lecturer as Mr W. A. Barrett is everywhere known to be. Mr C. E. Stephens occupied the chair, and delivered some interesting observations. Hearty votes of thanks were accorded to the lecturer and to the artists so ably illustrating the admirable paper read. Dr F. E. Gladstone neatly proposed a vote of thanks to the chairman, which was seconded by Mr G. A. Osborne, Balfe's fellow-countryman and life-long friend, in a speech of much interest and character, in which he paid tribute to Mr Barrett for his efforts in connection with the Balfe memorial tablet in Westminster Abbey. At the close of the lecture Mr Barrett kindly displayed a collection of Balfe's scores and musical notes. It was announced that Mr H. J. Stark will lecture on "Counterpoint" on May 1st.—*From a Contemporary*.

A WREATH FOR HUGHENDEN!*

APRIL 19TH, 1883.

The April morn is redolent with breath
Of opening blossoms and unfolding leaves;
Yet—echoes of a moan, wrung forth by Death,
Float thro' the light, and tell how England grieves
For him she lost just two long years ago!
For him, whose like she hath not seen again!
The Guardian Genius, whom she mourns in vain
E'en now, as in the first hour of her woe!

And She, whose brow is with the glory bound
Of our great realm—its love about Her feet!—
Stands sorrow-eyed, with trembling hands clasp'd round
A wreath of golden flow'rets, pale and sweet—
The blooms so dear to him whom England weeps!
From Memory's gracious heart, a living crown,
Which England's Queen will tenderly lay down
Upon the grave wherein our great one sleeps!

And it may be, that from the Land Unknown,
He bows his radiant head before Her love—
It may be, too, the echoes of our moan
Pierce thro' the sapphire lustres up above,
And that a shadow dimmeth, as he hears,—
The smile with which he sees us deck the bed
Afresh to-day, whereon we laid him, dead—
While blinded by the hot rain of our tears!

But O! his spring-birds whisper solace true
In low-breath'd rhythms around us, as arise
Their incense peans, like an odorous dew,
To fill our hearts, and stay our choking sighs.
For what of worth, could e'en our great love bring?
Or what of joy, could Time e'er hope to give,
That we should yearn for him once more to live,
Who knows the glories of th' Eternal Spring!

* Copyright.

MRS. C. HUNTER HODGSON
("A Soldier's Daughter").

The title of Royal Chamber Singer has been conferred on Anton Erl, lyrical tenor at the Theatre Royal, Dresden.

DEATHS.

On April the 15th, at his residence, Valletta, Crystal Palace Park Road, GEORGE W. REAY-MACKEY, R.N. (Manager, Crystal Palace, Sydenham), aged 35 years.

On March the 21st, at Bexley Heath, suddenly, from pleurisy, after a railway collision, JOHN BARRETT, Professor of Music, aged 35.

MARRIAGE.

On April the 10th, at the German Church, Nishni Novgorod, Russia, by the Rev. Pastor Karo, OTTO MAGNUS GRÜNERWALD, of Livonia, to ALICE AUGUSTA, only surviving daughter of the late Frederic Augustus Sala, Esq., of Southampton, grand-daughter of the late Mdme Henriette Sala, and niece of George Augustus Sala, of 46, Mecklenburgh Square, London, W.C.

The Musical World.

LONDON, SATURDAY, APRIL 21, 1883.

April Morning.

*Will you look this way for the sake of the sky?
Will you greet me, Love, for the sake of the sea?
The sun is arisen; the sands are dry;
But the tide has turned and the waves are free.*

*Blue April is almost mixed with May;
And the warm air wails with the birds that sing.
Will your lips unclothe for a word to say,
Or close for a kiss for the sake of Spring?*

IGNOTO.

SPEECH OF MR ARTHUR SULLIVAN AT THE ANNUAL BANQUET OF THE ROYAL SOCIETY OF MUSICIANS.

In thinking over during the last few days what I should say to-night with reference to the toast I have now the honour of proposing to you, two views of the matter presented themselves to me: 1st. That my task was a very easy one, and then later: that it was one of great difficulty. It seemed to me easy, because a Society that had existed so many years, and has such an honourable record to show, is in no need of any flights of eloquence to bring its merits and requirements before the world—its deeds (as represented by its balance sheet) speak powerfully on its behalf. On the other hand, further reflection warned me that this apparent simplicity might be a stumbling block; since I might be liable to the danger of too lightly touching instead of dwelling upon the urgent need this Society has of increasing its funds. For we have to-night the circumstance of one—proud, and pardonably proud of his profession, and therefore desirous of placing it in the most favourable light—compelled to confess that, in spite of the prosperity he would fain have you to believe was attached to it, there does exist in that profession want, suffering, and distress. Therefore, you will understand that I have considered, and shall, I hope, avoid the danger I spoke of, and that the claims of this Society will not necessarily be lightly regarded, because he who is pleading on behalf of musicians is himself a musician.

Now, let us see what the Royal Society of Musicians, which to-night invites you all to help in its present good work, claims to do.

The total revenue of the Society for the year ending Christmas, 1882, amounted to	£5,118 10 3
Which is derived from multiplicity of sources:—	
Dividends, Rents, Hon. Annual Subscriptions, Legacies, Donations, Life Subscriptions, Members' Subscriptions, Sales of Tickets for Concerts, Dinners, Entrance Fees, &c.	
The expenditure during the same period amounted to	£4,087 8 6
This sum includes allowances to 14 Members, 44 Widows, and 7 Children, besides Medical Relief, Schooling, Funerals, Gratuities, Grants to non-Members, and Salaries of Staff, leaving a surplus for the current year of	£1,031 1 9

But this surplus is exceptional, and is owing this year to the number of new members, whose entrance fees and subscriptions have swelled the amount. And here I would impress upon the younger members of the profession the advantage and importance of joining the Society at an early age. If they join whilst young and single, they can generally afford the entrance fee, which is

comparatively a small one; but if they delay it until later, when they have perhaps taken upon themselves the cares of marriage, parentage, and other domestic troubles, the payment of the fee presses more hardly upon them; more especially as, in addition, all back subscriptions, from the age of 21, have also to be paid.

Now, the necessity for invested capital is shown by the fact that widows of members and their families have received individually as much as £2,500 and £3,000. In one case, a member's widow was left to the care of the Society at the end of the last century, and has been dead but a very few years. Indeed, during the present century, no less a sum than £160,000 has been disbursed to the claimants. The Society is supporting at the present time (sickness, old age, incapacity) 21 members, and 54 widows and orphans—and I must remind you that the money is not doled out, but that comfortable annuities are given, from £80 to £120 a year, besides other objects before mentioned.

I should like to make two suggestions, or rather call the attention of the Committee to two points for consideration. One is the question of annuities to members. At present, a member, no matter how many years he may have subscribed, is not qualified to receive an annuity until he is incapacitated from pursuing his profession any further; nor can his family receive anything until his death. It appears to me rather hard that a man who has been hard-working, steady, and economical, and has contributed regularly to the funds of the Society, should be obliged to wait for these contingencies until he can reap the benefit of his carefulness. From America has come a system of life insurance, rapidly spreading in this country, which gives the assured, at a fixed time of his life, the same pecuniary advantages that would otherwise accrue to him at his death, and it is worth considering whether some means could not be found to adapt this system to the Royal Society of Musicians. Then a man would not have to wait until he has broken down in health, or dead, before he or his family could profit by the prudence which had been exercised during the time of his strength and willingness to work.

The other point to which I wish to comment upon, and call the attention of the Governors to, is the concert account. I find there was a loss of £80 on this year's concert, and Mr Lucas tells me that for some years past there has always been a loss. This annual concert is a performance of Handel's *Messiah*, and is given, no doubt, as a recognition of Handel's interest in the Society culminating in his legacy of £1,000. But I would earnestly ask whether, as a matter of sentiment only, this performance ought to be continued. Handel's £1,000 at 3 per cent. even would produce only £30 per annum, and I am sure it was far from the intention and desire of that great man that in grateful recollection of this legacy the Society should lose £50 a year besides the interest of his money. I believe that the subscribers to the Society would give their money quite as willingly even without the inducement which is offered of tickets for this performance; and if it were found necessary to do something by way of inducing people to subscribe, why not give a performance of a less perfunctory character—a concert in which the greatest singers of the day, together with the first Orchestral players, should be invited to take part? It would cost very little, and a profit instead of a loss would probably be shown on the balance-sheet. I make these remarks because I know that the Governors of the Society are always ready to listen to any suggestion made that may advance the interests of the Fund.

Gentlemen,—I think I am justified in calling this an honourable record—and see how small are the expenses—no costly staff—no extravagant expenditure in any branch; and marvellous to relate, this Society of Musicians is governed and managed entirely by musicians themselves! I call attention to this fact, because there is in many quarters an impression that a musician is incapable of managing any business affairs—even his own—and that, consequently, he must be led, directed, and taught to look for guidance to others who are not musicians. The best reply is to point to the management of this Society. The treasurer and governors are all professional musicians, all hard-working men, busy from morning to night in the incessant labours which music exacts from her servants, and yet able and willing to give, and give cheerfully, as much time as is required for this high and noble duty. Dr Burney's words hold as good now as when they were written—"No charitable institution can be regulated with more integrity, care, and economy, or have its income so immediately derived from the talents and activity of its members than this." And yet it is implied that we cannot manage our own affairs, that we are not business men; it is even said that professional jealousies stand in the way of our working together. Professional jealousy! I dare say there are jealousies in our profession, but are we singular in this respect? Are such feelings unknown at the Bar, the Army, in other arts, even in politics? I maintain that even if we do have our little human

weaknesses—our professional jealousies—we know how to sink them, and to unite in our efforts for a common cause, when that cause is the noble one of charity and good works. This institution has existed for 145 years. It is a long time, and many changes have taken place in the Art, and in the condition of the artist, and none perhaps so remarkable as in the attitude of the public generally towards music and musicians. I will not inflict upon you a lecture on the progress of music during the last 150 years, but bear with me a little whilst I place before you a few details which may interest you, as showing how great was the struggle for the greatest singers and best orchestral players even with Handel's colossal strength and support on their side, to earn a decent living in those days.

Here is a salary list of the *personnel* of the Italian Opera, Queen's Theatre, Haymarket, dated January, 1707, thirty years before this Society was founded. It was kindly given to me, together with many most interesting statistics, by my friend, Mr Julian Marshall.

The two *prime donne*, Mrs Tofts and Mdme Margarita (wife of the celebrated Dr Pepusch), received £7 10s. a night; a singer, called the "Baroness," £3; Mrs Lindsey, *secunda donna* £2. Valentini (a celebrated male soprano, very fashionable in those days), £7 10s.; Leveridge, a great singer, with a magnificent bass voice, £2. These were the stars; the other principal singers received salaries of from 15s. to 10s. a night. The principal dancer, Mdme Debargues, got £2 10s., and Miss Cadett, another principal, 7s. 6d. Then the orchestra—and first let me remark upon the curious composition of the band, as proved by the pay sheet. The Opera then had an orchestra of 28 players; 12 violins, 2 tenors, 5 basses (which I presume, included a violoncello), 4 hautbois, 4 bassoons, and 1 trumpet; no flutes nor drums. I have the names of all these gentlemen, and have no doubt they were the pick of the profession. Mr Haym, Mr Dieupart, Dr Pepusch, and Signor Saggioni, who were librettists and composers, besides being violinists, each received £1 5s. a night. Bannister, a very distinguished English violinist, 15s., as also the bass viol, 1st oboe, and 1st bassoon, the others, including Davain, the trumpet player, got 8s. a night. Some of these salaries seem fairly reasonable, but it must be remembered that the season was a short one (about 23 nights), and that the salaries were not always paid. A few years later, things look more gloomy—the salaries got reduced. Poor Mr Dieupart, whom we have seen in the receipt of a comfortable income of £1 5s. a night, gets cut down to 6s. 8d. (a fee not unknown in those days) and the others in proportion.

The management itself cannot show a very satisfactory balance-sheet. On May 19, 1733, Handel's *Floridante* was given, the three eldest Princesses being present. Receipts, £54 7s.; expenses £89 1s. 2d. Buononcini's *Griselda* is given twice during the next fortnight, the King, Queen, and Princesses being present, with a loss of from £30 to £40 each time. However, with the production of Porpora's *Semiramide* shortly afterwards, things brighten up. Receipts, £267 1s.; expenses only £43. And in the following year there is a grand success on the production of Handel's *Parnasso in Festa*. Present, the King, Queen, Prince and Princesses, the Prince of Orange, Duchess of Marlborough, Lady Walpole, Duke of Montagu, Spanish Ambassador, Lady Chesterfield, &c., one box filled with the king's valets, and others by the servants of the Princesses, the Duchess of Newcastle's and those of the Prince. Receipts, £347 0s. 6d.; expenses, £31 11s. 2d. But this was a first night, and in those days first nights were more lucrative than now-a-days, since there were not 50 or 60 daily and weekly newspapers, each requiring two stalls or a box for the first performance of a work.

I will not weary you with further extracts, but I may assure you that it was always the same story—empty treasuries—bankrupt or absconding managers—the unfortunate band having their salaries first reduced, and then not paid. A few star singers carried off what little money there was to be had, and the orchestra starved. Then socially, the musician, like the painter and the literary man of that day, was looked upon as little better than my lord's valet—a servant who was rung for whenever my lord wanted a little music. Surely I need not point out the difference between then and now.

I have briefly touched upon some of the salient points of difference in the position of the musician between the time this Society was founded, and the present. Then he was poorly paid—if paid at all. Now, although his remuneration is not in proportion to the high cost of living—he is better paid, and I am thankful to think in a less precarious fashion. Formerly, he was looked down upon—now he is honoured. But whilst there are in these points great and striking differences, in other and sadder conditions, things remain the same. Now, as then, there are misfortune, sickness, and mental prostration. Now, as then, there are the poorer and weaker, who, in courageously battling for the present, are unable to provide for the future. . . . Now, as then, the orphan and widow too frequently are compelled to depend for their very existence on the practical sympathy of those whose benevolent feelings are aroused by the thought that they too

and theirs might be met by adversity. . . . But now, as then—thank God, there are warm hearts and generous natures amongst us, willing—nay, eager to help and comfort all those in whose cry for succour is heard the piercing tone of reality. Gentlemen, an old writer has said, "It is proper that alms should come out of a little purse, as well as out of a great sack; but surely where there is plenty, charity is a duty, not a courtesy."

Let me then appeal to all of you to give out of your little purses and out of your great sacks. To those musicians who have pushed along the road successfully, who have made their talents recognized, and who have won fame and competency, to them I appeal to aid their less fortunate brothers and sisters. To those who, not following music as a profession, love it and practise it—to the great body of amateurs, I appeal in consideration of the interest and enjoyment music imparts to their lives. And, lastly, to the great outside public, who are earnest and enthusiastic listeners, who derive so much pure happiness from the genius and labour of the musician, and whose enjoyment of music is all the keener because unalloyed by the knowledge of technical deficiencies; to them I, on behalf of music, appeal urgently and earnestly to aid this Society, and when music appeals, invoking the name of charity, let it be remembered that she is only asking a little in return for the much given by herself.

Music is called, and rightly, the handmaid of religion, and especially is she the handmaid of that religion, pure and undefiled, which visits the fatherless and widow in their affliction—never refusing to answer the call of distress and suffering. Through the great and historic festivals she gathers thousands for the charity which assuages bodily anguish. Be it in a great public calamity, or in urgent individual need, she is the foremost to hold out the hand of assistance. But let us not forget when we credit music with such ready, constant, and noble ministry, that the Art works through human agencies; that her sacrifices are the sacrifices of her representatives; and that her good name in the cause of charity is the result of individual labour and disinterestedness. How often do musicians give of their time and skill to obtain for others that which they need for themselves! How readily the world assumes them to be at the beck and call of misfortune, and how cheerfully do they accept this imposed obligation!

It is for these loyal servants of Art and of human kindness, or for such of them as in person or in family have fallen upon hard and bitter times that I plead to-night—not humbly or with bated breath, but boldly as a demand for a just return; not as alms, but as a grateful acknowledgment of the divine power with which music, through musicians, enlivens in happiness, solaces in sorrow, and tenderly brings healing to the sick and comfort to the afflicted.

AFTER her triumphs in Paris, Annette Essipoff-Leschetzky has returned to Vienna.

MR GEORGE WILLIAM REAY-MACKAY, manager of the Crystal Palace at Sydenham, died on Sunday, at his residence in the Crystal Palace Park Road, at the early age of thirty-five years. The deceased entered the Royal Navy, as an assistant clerk, in 1866; became assistant paymaster in 1870; and retired in 1879.

A *Private Wire*, written by Messrs Arnold Felix and Frank Desprez, with music from the pen of Mr Percy Reeve, is a "vaudeville," now preceding *Iolanthe* at the Savoy. The complications of the plot are ingenious, and the songs are prettily written, while the acting is safe in the hands of Misses Louis Brandram and Gray, and Messrs Rowan and Eric Lewis.

MR DAVID KENNEDY, son of the eminent Scottish vocalist, who has been engaged on the staff of the *Natal Witness* for the past two years, having decided to leave the colony and return to the old country, a valedictory meeting was held at the Argyll Hotel, Pietermaritzburg, on Wednesday, the 14th ult., presided over by Sir Theophilus Shepstone, and attended by an influential gathering of friends. Dr Sutherland, in a few well-chosen remarks, expressed the regret entertained by his fellow-townsmen at the loss sustained by the departure of Mr Kennedy, and, in their name, presented him with a purse containing a handsome sum in gold, as a mark of the esteem in which he was held. We believe Mr Kennedy retired from the celebrated *troupe* to take up the pen, which he wields with skill, and that he is now on his way to Edinburgh to enter upon literary work there.—J. S.

Marie Brandt has cancelled her engagement with the Theatre Royal, Dresden, to sing in Wagner performances; to take part in concerts at Augsburg and Munich; and "star" in Nuremberg, Brunswick, and Königsberg.

CONCERTS.

HENRY LESLIE'S CHOIR.—The second subscription concert of the season, given by this excellent society on Saturday afternoon, April 14th, at St James's Hall, drew a very large audience, who testified by hearty and spontaneous applause their high appreciation of the programme and its performance. The choir certainly had abundant opportunities for exhibiting the culture which heretofore has made them famous, for the selection of choral music was so varied as to afford scope for widely different qualities in tone and expression. Mendelssohn's Psalm, "Judge me, O God," was rendered with a breadth and sustained force of tone, a decision and accuracy of attack, that imparted more than usual significance to the broadly-lined and highly-wrought themes. Madrigals and part-songs of a lighter order were delivered with the grace and spirit characteristic of each. New compositions of this order were introduced, which show the welcome fact that this class of music is still cultivated by English musicians. "Winter Days," by Mr Caldicott, performed on this occasion for the first time, is worthy of being placed by the side of part-songs by the most eminent writers, and will assuredly occupy a permanent place in the repertory of the "choir." Another first performance, Pinsuti's part-song, "My Lady comes," received a hearty welcome. Whilst speaking of novelties, mention should be made of a trio, "Hope," by Mr John C. Ward, a gentleman long associated with the "choir" in the capacity of organist. When the audience become familiar with the unusual combinations adopted by the composer in the accompaniments, they will, doubtless, recognize the sterling musicianship manifested in the trio, sung on this occasion by the Misses Robertson and Mr J. Robertson. Miss Robertson received the honour of a re-call for her florid vocalism in Randegger's "Bird of the Springtime," and, in conjunction with her sister, Miss Fanny Robertson, was awarded special honour for a spirited rendering of Blumenthal's "Venetian Boat Song." The instrumental performers were M. De Pachmann and Señor Sarasate, both artists in the front rank. The music of Chopin is specially adapted to the powers of M. De Pachmann, and on Saturday, the delicacy and charm of the composer's ideas were most appropriately set forth by the executant. The audience insisted upon encores for the "Three Studies" and Rubinstein's "Galop." The same honour, for such the audience really intended it, was awarded to Señor Sarasate for his two solos, "Faust Fantasia" and "Spanish Dances." Whatever diversity of opinion the "inner circle" of musicians might form upon this artist, there cannot be a doubt that the public hold him in the highest favour, and it is not too much to say that his name drew some portion of the vast crowd that filled the hall. The managers of the Society must be congratulated upon the overflowing numbers—many being unable to gain admittance—that the concert attracted. Still, the success would be dearly bought if the "Choir" were thereby placed in the background. The public look to this fine choral body for performances of such a nature as to balance somewhat the advancing claims of instrumentalists. And they have a right to expect that the choral singing shall be the chief feature of the entertainments given by the society, seeing that it possesses such an admirable conductor. Mr Randegger has the true instinct for vocal works, and an experience few can hope to gain. The effects produced under his direction are not the result of a mechanical mapping out of passages, labelled *piano* or *forte*—such as were formerly observed in the singing of the "Choir"—but are the workings of a mind alive to every passing emotion; they are not mechanical, but artistic. Mr J. G. Callcott, as usual, was the accompanist.—P. G.

At Mr Aguilar's performance of pianoforte music on Monday, April 16, the programme comprised Sonata in B, (Schubert); Nocturne in F sharp, (Aguilar); Allegro Grazioso, (Sterndale Bennett); Prelude and Fugue, (Aguilar); Nocturne in G and Valse in A flat, (Chopin); Sonata Op. 81, Les Adieux, L'Absence, Le Retour, (Beethoven); Rêve et Aveu, (Aguilar); Weber's Last Waltz (transcription), (Aguilar); Rhapsodie Hongroise (No. 6.), (Liszt); Dream-dance and Bolero, (Aguilar). The rooms were full and the performances of Mr Aguilar and his two youthful pupils, Miss Mary Troughton and Miss Marion Crookenden, gave perfect satisfaction. All the pieces in the programme were played by Mr Aguilar, with the exception of Sterndale Bennett's "Allegro Grazioso," entrusted to Miss Troughton, (a remarkably clever young lady numbering but 14 summers) and Chopin's Nocturne and Valse, rendered with characteristic feeling by Miss Crookenden.

HIGHBURY ATHENÆUM.—A concert was given on Friday evening, April 13, at which Misses Ambler, Minnie Gwynne, Grace Woodward, Messrs Sinclair Dunn and Edward Grime were the singers. The instrumentalists were Miss Ida Audain, (harp); Mr G. H. Gill, (violinocello); Mr H. Davan Wetton and Mr A. Briscoe, (pianoforte). The successes of the evening were obtained by Miss

Ambler in Weber's "Softly sighs the voice of evening," and F. Clay's "She wandered down the mountain side," (re-called after each), Miss Gwynne in "Love in season," Mr Grime in "Deep in the mine," (encored); Messrs Briscoe and Wetton in their solos on the pianoforte, and last, not least, the clever Miss Ida Audain in her performances on the harp of "Autumn," by John Thomas, encored (the "Bells of Aberdover" substituted) and his arrangement of "The march of the men of Harlech," which received the same compliment. Mr Briscoe accompanied the singers and the concert pleased everyone.

MME SAINTON DOLBY'S VOCAL ACADEMY.—The first of a series of concerts to be held this season for the purpose of introducing to the public the students of this academy, was given on Thursday afternoon, April 19, at Steinway Hall. The large audience assembled on this occasion evidently enjoyed the vocal displays of the young ladies. If Eng and possesses one musical gift in higher perfection than is to be found elsewhere, it is assuredly to be met with in the softness and luxuriance of tone of her daughters. These qualities, perhaps, are more markedly shown when the young voices are engaged in choral works, for there any crudeness of execution likely to be detected in the scena or song, is lost in the tonal wreath of the full choir, and nowhere is this characteristic more strikingly observed than in the concerted music performed by Mme Sainton's pupils, and seldom has it been more enjoyed than when they were engaged on Thursday in singing Marchetti's "Ave Maria." The burden of this melodious and thoroughly Italian composition seemed to float through the hall upon the fresh, elastic voices of the singers. Mr Walter Macfarren evidently knew the value of such an executive body when he set himself to compose "The Song of the Sunbeam" (chorus with solos), expressly for them. They certainly did not fall short of his expectations, for they sang his admirable work perfectly. The melodies were well defined, and the parts, cleverly interwoven, were capitally rendered. The highly poetic words are by J. Stewart, a writer who has the true lyric vein. The choir had another opportunity of distinguishing themselves in Mme Sainton Dolby's chorus, "Our happy home." Again the clever lady has demonstrated her artistic powers in providing her pupils with such an excellent theme. It was sung by her pupils with real enjoyment, and produced a corresponding effect upon the audience. Still another opportunity was afforded the choir in the "Spinning Chorus" from the *Flying Dutchman* (Wagner). Although leniency should always be extended to students on their initial attempts in the vocal art, yet there were really but few occasions that called for the exercise of that charitable disposition in the performance of the long list of solos that made up the chief part of the programme. Certainly none was needed for Miss Amy Foster, who made her first appearance in public in the recitative and air, "Se m'abbandoni" (Mercadante). Little prophetic vision is needed to foretell that this lady, the possessor of a fine voice and admirable method, will one day, if she prosecutes her studies with diligence, hold a high position in the concert room. Miss Doyle, another first appearance, sang the "Morning Prayer" from Costa's *Eli* in a manner that reflected credit upon a name highly distinguished in the musical profession. The young *débütante's* future career will be watched with interest. Miss Fyffe Duff pleasantly rendered Handel's "Angels ever bright and fair," and Miss Walton gained approval in Spohr's "Rose softly blooming"; while Miss Florence Wallis showed ability in Haydn's "O tuneful voice." Miss Mary Willis warbled Lotti's aria, "Pur dicesti," with its trills and graces, dexterously; and Miss Fusselle displayed good executive capacity in Rode's "Air and Variations." Miss Lord, in "Ah, quel giorno" (Rossini), showed marked improvement upon her last year's performance. How Miss Hilda Coward sings Sullivan's "Orpheus with his lute," is well known to habitués of the concert room. Miss Amy Carter again impressed her hearers by displaying a fine voice in Thomas's "Gavotte," from *Mignon*, and joined Miss Fusselle in Smart's beautiful and popular duet, "When the wind blows in from the sea." It should also be said that Miss Scott sang "Nobil Signor" (Meyerbeer) in most excellent style. Mr Leibold presided at the pianoforte, and Mr Sainton conducted the choir with unflinching zeal and unerring skill.—P. G.

At the concert given at St. James's Hall on Saturday evening, March 31, in aid of the sufferers by the floods in Raab (Hungary) and in aid of the London Hungarian Association, a profit of about £70 was realized. The concert was given under the patronage of their Royal Highnesses the Princess of Wales, Princess Christian, and the Duchess of Teck, &c., and among the audience were the Countesses Karolyi and Marie Munster, the Duchess of Bedford, and the Countess of Bradford, their Excellencies Count Karolyi, Musurus Pacha, and Count Munster. The singers were—Mmes Liebhart, Edith Wynne, Szilárdka Dumtsa, and Zimeri; Misses Agnes Larkcom, Patti Winter, Elly Warnots, and Helen Meason; Messrs

Percy Blandford, Barrington Foote, Herbert Thorndike, Louis Hamburger, and Mr William Carter's Choir; the pianists were Signor Tito Mattei and M. Camillo Engel, from Pesth; the violinist was Herr Poznanski; the organist, Mr Edwin Bending; and the conductors, Sir Julius Benedict, Mr William Carter, Herr Wilhelm Ganz, and Mr A. D. Duviolier. The concert went off with *clat*, Mdm Liebhart being called upon to repeat some Hungarian national songs, and an English ballad by Michael Watson, "The song for me," Mlle Elly Warnots receiving the same compliment for Proch's Air with Variations. Signor Tito Mattei and M. Camillo Engel were unanimously "called," the first named after his brilliant "Valse-Galop de concert," M. Engel after one of Liszt's "Rhapsodies Hongroise," and Herr Poznanski after his solo on the violin (Paganini's "Witches' Dance"). We must not omit to name the tasteful and expressive singing of Miss Helen Meason in Sir Julius Benedict's "By the sad sea waves."

GROSVENOR HALL.—The concert given on Tuesday evening in aid of the Mission work and Temperance Society, St Barnabas' branch, was a great success, the audience testifying their appreciation of the excellence of the programme by repeated applause. Mr Filmer Rook gave Beethoven's "Adelaide"; the songs "Aprile" and "Good-bye" (Tosti) were sung by Signor Monari Rocca, and encored. Miss Louise Thompson's agreeable voice and musical talent are well known; the aria, "Deh vieni non tardar" (Mozart), and "La Serenata" (Braga), were enthusiastically re-demanded, the duet, "Crudel perché," in which she took part with Signor Monari Rocca, being also excellently given, merited the same compliment. Signor Meo's violin solos were much applauded. A selection from Macaulay's *Horatius* was recited by Mr T. Harriot, with his well-known effectiveness. The Rev. A. Gurney was president.

A CONCERT was given by the Trinity College London Orchestra, on March 19th, at the College, solos being contributed by Miss Jeanie Rosse, Miss Mary A. E. Pettifer, Miss Alice Snudden, and Mr Edward Levetus. The orchestra was led by Mr L. Szczepanowski, and the concert was conducted by Mr George Mount.

PROVINCIAL.

WORCESTER.—At a meeting of the choir of Sansomewalk Baptist Chapel, Miss Edwards, the organist (who will shortly leave for America), was presented with a beautiful silver crucifix.

CANTON (NORFOLK).—A concert was given in the schoolroom on Friday, March 30th, by teachers of the Attleborough and Harling Association, the proceeds of which were handed to the Yarmouth Sailors' Home. The programme was of a varied and interesting character, the humorous songs gaining the largest share of applause. The accompaniments were played by Miss A. Foster and Messrs Coldham and England.

FOLKESTONE.—The *élite* of Folkestone, Sandgate, and Hythe attended the concert given by Mr and Mdm Atherton Furlong, on Friday evening, April 14th. The concert-givers had the valuable assistance of Mr John Thomas (harpist to the Queen), assisted by Herr Leipold (pianist), Miss Lord, and Mr Thorndike. Among the successes of the concert was a "Swedish" quartet, by Kücken, sung with such good effect by Mdm Furlong, Miss Lord, Messrs Furlong and Thorndike, that it was unanimously encored. Mdm Furlong's "pure and flexible voice"—says *The Folkestone Express*—"was heard with the greatest possible effect in the Jewel song from Gounod's *Faust*, a composition particularly suited to her style and power, requiring, as it does, a voice of great compass and brilliant execution; we have rarely heard it equalled, and seldom excelled. She was recalled twice, and sang for an encore 'No sir.' We predict for Mdm Furlong, who is young and possesses an extremely fascinating stage presence, a brilliant future." Mr Atherton Furlong was heard to advantage in "Be thou faithful unto death," (*St Paul*), the violoncello *obligato* accompaniment being well played by Mr Dungey, of Folkestone, and on being encored he sang Blumenthal's "Message." Mr Furlong afterwards gave "Salve dimora" (*Faust*), &c. We must not omit to mention the pleasure experienced in listening to Sir Julius Benedict's duet, for harp and piano, on airs from *Faust*, rendered splendidly by Mr John Thomas and Herr Leipold.

LENTON.—On Saturday evening, April 14th, a very successful entertainment was given in the Mission Hall, by members and friends of the Lenton Church Institute. A programme of twenty pieces of vocal and instrumental music and recitations was gone through, and this was considerably lengthened by encores. Of the solos, Miss Cooper's "The Better Land" and Miss Ackland's "Lillie's Good

Night," were among the best. Mr Donnelly was also well received in "Sailing," and "I live for love." The glee choir sang "The Gipsy Chorus" and "Now, pray we for our country;" receiving an encore for the former, they gave "Old Towler." The band, consisting of twelve performers, gave three selections, of which the "Bon Gout polka" was decidedly the best. Mr Scanlon recited "The Northern Cobbler" and two extracts from Dickens. The audience was a large one, so that the funds of the institute must have received a substantial addition through the entertainment.

LLANELLY.—Mr Arthur Swindell (organist of All Saints), assisted by ladies and gentlemen connected with that church, gave an organ recital on Monday evening, April 2nd. His programme consisted of W. L. Frost's "March of the Golden Cross;" Andantino in A (Calkin); Andantino Siciliana in G minor (Fesca); Prelude and Fugue in C (J. S. Bach); Barcarolle, from the Fourth Concerto (Sir W. S. Bennett); Festive March in D (Smart). Mr Swindell has recently been appointed one of the examiners of candidates for scholarships in the Royal College of Music.

ALCESTER.—A concert was given in the Corn Exchange on Wednesday evening, April 11th, in aid of the Church Sunday School treat and church heating. There was an influential gathering, among those present being the Marquis and Marchioness of Hertford, Lord and Lady Ernest Seymour, Lord Victor Seymour, and Lady Drummond Moray. The first part of the programme consisted of Sir W. Sterndale Bennett's *May Queen*, with instrumental accompaniments. The band engaged for the occasion was that of Messrs Elgar, of Worcester, with Mr J. K. Boulcott, of Alcester, as pianist and conductor, and the manner in which they acquitted themselves left nothing to be desired. The whole of the vocalists also acquitted themselves admirably. The second part was of a miscellaneous character. The vocalists in the *May Queen* were Mrs Evans, Mrs Cope, Miss Walker, Miss A. Rich, the Rev J. H. Sykes, and Dr G. Fosbrooke. The principal pieces in the second part were: Grand Quartet in G (Mozart), pianoforte, violin, viola, and violoncello, Lady G. Drummond Moray, Mr E. W. Elgar, Mr H. Elgar, Mr G. Hill; and Henry Smart's duet, "When the wind blows from the sea," Mrs Cope and Mr W. H. Scott.

NORWICH.—Dr Bunnett played at his organ recital, last Saturday, Concertstück (Spark), Carillons de Dunkerque (Turpin), Rhapsodie (Saint-Saëns), Prelude and Fugue (Ouseley), Romance sans Paroles (Gounod), Air du Dauphin (Roeckel), Marche Funèbre et Chant Sériaphique (Guilmant), Andante Grazioso in G (Smart), Song of Hope (Batiste), Allegretto Tranquillamente (Jordan), Marche Triomphale (Lemmens).—Miss Jessie Morison, of London, gave a "recital" on Wednesday evening at St Andrew's Hall, assisted by Mr Fritz Hartvigson. Miss Morison played works by Liszt, Handel, Beethoven, Weber, Mendelssohn, Schumann, Chopin, Raff, and Rubinstein.—The next Musical Union concert will take place on Wednesday evening, May 9, when Weber's opera, *Preciosa*, recently adapted for the concert room, will be performed for the first time in Norwich. The illustrative verses will be recited by Mr Bosworth Harcourt. In the second part the Waltz Chorus from *Euterpe*, by C. E. Horsley, will be given, as well as the "Polonaise" with Chorus from Glinka's *Life for the Czar*; Pierson's national song, "Hurrah for merry England;" and a new pianoforte solo, with orchestral accompaniment, composed by Dr Bunnett, which his pupil, Miss Morse, will play. Miss Agnes Larkcom is engaged to take the principal soprano part. The concert will, as usual, be under Dr Bunnett's direction.

NOTTINGHAM.—M. Planquette's comic opera, *Rip Van Winkle*, was played on Monday night, April 16th, for the first time in Nottingham, by a company under the organization of Mr D'Oyly Carte. The opera comes to us with exceptional credentials, and the excellent house by which it was welcomed was only what was to be expected. For over 150 nights *Rip* has held possession of the stage of the Comedy Theatre, London, where it was originally produced, and at present there are no signs of waning popularity. The singers were Miss E. Lee (Gretchen), Miss Kate Lovell (Katrina), Mr J. A. Arnold (Rip), Mr D. Fisher (Nick Vedder), and Mr C. Ashford (Peter Van Dunk). The minor parts were efficiently rendered by Misses Marsden and Lila May (Hans and Alice) and Mr John Child. The opera is well "mounted" and the scenery excellent.

LOWESTOFT.—A concert, under distinguished patronage, on behalf of the local charities of Somerleyton and Ashby, took place at the Home Farm of the Somerleyton Estate on Monday evening, April 9th, and was largely attended by the neighbouring gentry and clergy, besides large numbers from Lowestoft. The place was beautifully decorated, under the superintendence of Mr T. Stewart (Lucas Brothers). Those engaged were principally amateurs from Lowestoft and neighbourhood, and the entire proceedings gave the greatest satisfaction. Miss Larkman and Miss E. Palmer's songs

were rapturously encored, and, owing to the great success, it is intended shortly to give another concert on behalf of the Lowestoft Hospital.

BELBROUGHTON.—A successful concert was given in the Boys' School-room, Belbroughton, on Thursday, April 5th. Those who took part in the concert were—Miss Hayward, Miss Alice Hayward, Messrs S. Ford, H. Hayward, jun., F. Walker, and Best. Mr H. Hayward's performance on the violin of a gavotte by Rameau was rapturously encored. Mr Best gave "Simon the Cellarer," Miss Alice Hayward received an encore for "Tit for Tat," and Miss Hayward for "The Minstrel Boy." There was a good attendance.

CORK.—A local amateur company, assisted by Miss Emily Parkinson, played Arthur Sullivan's *Sorcerer* three evenings last week. The opera was well put on the stage and the performance reflected credit on all concerned, especially on Mr R. Howard, the able conductor. The performances were given at the Opera House, which has met with a fair share of success during the financial year just closed, notwithstanding the terrible depression of business in Ireland, and consequently in all undertakings for the amusement of the public. But thanks to the ability of the courteous managing director, Mr Scanlan, the dullness in trade has not affected the theatre to any considerable extent.

CHELTEMHAM.—On Wednesday night, April 11th, there was a crowded attendance at the Assembly Rooms to witness a performance by amateurs of Gilbert and Sullivan's *H.M.S. Pinafore*, the proceeds being devoted to the funds of the General Hospital. The following was the *cast*:—The Right Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty, Mr E. Swiney; Captain Corcoran, Mr J. G. Blake; Ralph Rackstraw, Mr D'Arcy Ferris; Dick Deadeye, Mr W. Blake; Bob Becket, Mr Kay; Tom Tucker, Mr Brown; Josephine, Miss May Lindsay; Cousin Hebe, Miss Dunn; Little Buttercup, Mrs Leslie. Miss May Lindsay made her first appearance on this occasion, and completely enchanted all who listened to her melodious voice. We understand that Miss Lindsay, who is a Cheltenham lady, will eventually adopt the stage, and we can safely foreshadow for her a brilliant future. Mr D'Arcy Ferris has a fine tenor voice, which he used to perfection on Wednesday night. Mr Blake's impersonation of Dick Deadeye was very good. Mr Swiney, who undertook the part of the "First Lord" at short notice, *vice* Dr Leslie, got through his task remarkably well, receiving a unanimous encore for the popular song, "When I was a lad." The performance altogether was one of the best we have seen since the Brothers Berkeley donned the sock and buskin. The band was most ably conducted by the Rev Bayfield Roberts. At the conclusion of the performance Miss May Lindsay was presented with three splendid bouquets.

MANCHESTER.—A series of eight popular concerts, commencing with the Easter and terminating with the Whitsun Bank Holiday, was inaugurated by Mr Dodd in the Free Trade Hall on Monday evening, March 27th, and are to be continued each successive Monday. One of the attractions was the Countess Leinengen-Westerburg, whose lucky escape from the fire at the Ring Theatre, (Vienna), may be remembered. The Countess rendered with success Gomez' *Aria*, "Mia Piacelli," and Cowen's "Children's Home." Miss Howard Dutton sang "Dream Faces," the "Fairy Queen's Song," (*Iolanthe*) and "The Lost Chord." Mr Sinclair Dunn and Mr Frank Hollins also assisted, as well as Miss Margaret Gyde, a brilliant pianist, who played with perfect execution Chopin's "Polonaise in A flat," and Thalberg's fantasia from *Mosé in Egitto*. Mr Lane's choir gave an excellent selection of glees and part songs.

READING.—A series of high-class concerts terminated on Thursday, April 12th. With such artists as Misses Beata Francis and Grace Damian, Mr Edward Lloyd, and the two popular duet-singers, MM. Traherne and Ernest Cecil, it would, indeed, be a wonder if the concerts had not succeeded. Mons. J. Hollman, the violoncellist, delighted his audience during the series with his performances of an "Andante and Finale" by Goltermann, a "Nocturne" by Chopin, a "Fantaisie" by Servais, several pieces of his own composition, and selections from the works of Schumann, Popper, &c. Miss Beata Francis sang throughout the series a new song, entitled "Lost awhile" (words and music by Louisa Gray), which, from its invariably favourable reception, is likely to become popular. Mina Gould's new song, "Stay!" as well as her duet, "Eyes," have been, also, very successful. Mr Ernest Cecil, the possessor of a fine baritone voice, was compelled at every performance to repeat the song; and the duet (in which he was joined by Mr Traherne) was always received with hearty and unanimous applause. The duet, indeed, bids fair to be one of the favourites of the season. Mr George Grossmith gave one of his musical sketches at the last concert (on Thursday afternoon), between the parts, obtaining immense applause from a crowded house.

LET VERDI SPEAK.

M. Vaucorbeil est de retour d'Italie. Il était allé, paraît-il, demander à Verdi la partition de *Iago* pour l'Opéra, M. Massenet n'ayant pas terminé l'ouvrage qu'il devait donner l'hiver prochain.

Au surplus, l'*Iago* de Verdi est encore moins avancé, puisqu'il n'y en a pas une seule note d'écrite.

"Nel resto," écrit Verdi à ce sujet, "finora nulla ho scritto di questo *Iago*, o meglio *Otello*, e non so che cosa farò in seguito."

Ce qui signifie :

"Au surplus, jusqu'à présent je n'ai pas écrit une note de cet *Iago*, ou mieux de cet *Otello*, et je ne sais ce que je ferai par la suite."

Voici, du reste, une dépêche adressée de Gènes au directeur du *Ménestrel*, qui vient confirmer ces renseignements :

"Vu et entendu Verdi, sur la terrasse, se promenant en s'inspirant de Shakespeare. Toute sa partition de *Iago* est dans sa tête; c'est sa manière de composer. Il n'écrit qu'après. Dois aussi vous prévenir de l'arrivée inopinée, au palais, du directeur de l'Opéra de Paris, que vous pensiez être encore à Bordighiera. C'était une feinte pour masquer le vrai but de son voyage tout artistique; il est à Gènes, sollicitant un nouvel ouvrage de Verdi. Ne le dites à personne."

[*Viva la Libertà!*]

RICHTER CONCERT IN MEMORIAM R. WAGNER.

(To the Editor of the "Musical World.")

DEAR SIR,—A contemporary musical journal having stigmatized the programme put forth by Herr Hans Richter for his forthcoming concert, *In Memoriam Richard Wagner*, on the 7th prox., as "feeble and unsatisfactory," I beg to be allowed to point out that such an expression of opinion could only have been arrived at through a misapprehension of the underlying intention with which it was drawn up by Herr Richter. It has apparently been Herr Richter's aim to provide a programme which should be representative of Wagner as a man, rather than one illustrative of his career as a composer. I base this assumption upon the fact that, on its being suggested to him that the "Eroica" Symphony—"Composta per festeggiare il sovvenire di un grand' uomo"—would most suitably serve to conclude a Wagner Memorial Concert, he expressed his preference for the C minor Symphony, by saying: "Notwithstanding the Funeral March in the 'Eroica,' I cannot find any other musical work so well suited as the C minor Symphony to represent the life of so great an artist. Fate has, indeed, knocked at Wagner's door, and, victorious, he has retired from the battle of life."

With this clue to Herr Richter's intentions and extending it to the Wagner portion of the programme, his purpose at once becomes apparent as a thoroughly well devised idea. "A Faust Overture"—as Dr von Bülow has pointed out in his pamphlet on the work—is not a portrayal of Goethe's "Faust," but of the typical Faust, and might therefore with equal justice be entitled a "Wagner" Overture, descriptive of Wagner's miserable condition in Paris in 1840, his high aspirations and disappointed hopes. The excerpt from *Tristan und Isolde* eminently depicts his determined and impassioned nature. The prelude to *Parsifal* displays the religious element which so strongly manifested itself in him during the latter period of his life. The Trauermarsch from *Götterdämmerung* follows as a matter of course: and the C minor Symphony, with "fate knocking at the door" in the first movement and its triumphal ending, comes as a kind of apotheosis of the hero.

C. A. B.

Sydenham, April 16th, 1883.

In consequence of an explosion of gas, the Teatro Andreani, Mantua, caught fire and was burnt to the ground.

CASSEL (From a Correspondent).—The ceremony of unveiling Spohr's statue on the 5th inst. was attended by a large number of visitors from various parts of Germany and also by some from abroad. There was a performance of *Jessonda* at the Theatre Royal on the 3rd. The proceedings on the 5th began at 11 a.m., with choral singing; then, after a speech from Herr Pinder, the monument was duly handed over to the town, represented by the chief burgomaster, who returned thanks. A number of wreaths from the German Sängerbund were laid at the foot of the monument, and the town was liberally decked out with flags. The life-size bronze statue, the work of Professor Hartzert, stands on a massive granite pedestal. The costume is the usual German civilian's dress, forty years ago. The composer holds his beloved violin under his left arm, while his right hand is raised as though to enjoin silence.

WAIFS.

Mrs Osgood has been laid up with pneumonia.

Teresina Tua has been playing with great success in Riga.

An Amateur Musical Society has been started in Honolulu.

Signorina Ferni chose *Saffo* for her first appearance at Saragossa.

Lebano, the harpist, stayed a few days in Madrid, on his way to Paris.

A Symphonic Society, the Cercle Schumann, has been founded in Liège.

G. Bernardi's opera, *Patria*, is a success at the Teatro Dal Verme, Milan.

Wagner's *Lohengrin* is in rehearsal at the Grand-Théâtre, Lyons.

Gayarre is engaged for next year at the Teatro San Carlo, Naples.

A committee has been formed in Vienna to erect a monument to Mozart.

Aida, with Tamberlik as Radames, has been very successful in Granada.

The management of the Teatro Apolo, Madrid, is in financial difficulty.

Adelina Patti is engaged for next season at the Academy of Music, New York.

It is said that Max Bruch contemplates settling permanently in New York.

A new society, the Choral Society of Venice, has been founded in the City of the Lagoons.

Mlle de Vère has been well received in Félicien David's *Lalla Rookh* at the Milan Scala.

Sig. T. Mabellini has been promoted to be a commander of the Order of the Italian Crown.

The Municipal Council, Padua, have voted 50,000 liras towards re-building the Teatro Nuovo.

The Popular Concerts, Brussels, were brought to a close by a Commemorative Wagner Concert.

According to accounts from Moscow, Mlle Tremelli made a great hit there as Amneris in Verdi's *Aida*.

Gounod's *Faust* was recently performed at the Teatro Principal, Saragossa, for the first time in that city.

The Chevalier Antoine de Kontski, pianist, will shortly start on a concert-tour through the United States.

Signorina Trebes made a successful *début* at the Circo de Price, Madrid, as Arsace in Rossini's *Semiramide*.

Mlle Marie Brandt is engaged at the Imperial Operahouse, Vienna, from the 15th May to the 15th June.

Botteini has gone to Milan to superintend the production of his opera, *Ero e Leandro*, at the Teatro Manzoni.

The Philadelphia (U.S.) Cecilian Society were to give a performance of Handel's *Israel in Egypt* on the 26th inst.

Franz Doppler lately celebrated his twenty-fifth anniversary as conductor of the ballet-music at the Imperial Operahouse, Vienna.

Mapleson gave a concert on the 12th inst. at the Academy of Music, New York, for the benefit of the Exchange for Woman's Work.

Verdi's *Simon Boccanegra* will be performed at the Teatro Regio, Parma, at the inauguration in that city of the monument to Victor Emanuel.

Ponchielli's *Gioconda* is to be given in the autumn at the Academy of Music, New York, with Brambilla-Ponchielli, the composer's wife, as the heroine.

A grand gala performance is to be given at the Teatro Costanzi, Rome, in honour of Duke Tommaso and his bride, the Princess Isabella of Bavaria.

A number of musicians in Valparaiso and Santiago have formed an association for the purpose of giving concerts in those towns during the winter.

Señora Teodora Lamadrid has been appointed teacher of Elocution at the Escuela Nacional de Musica y Declamacion, Madrid, in place of the late Matilde Diez.

After his recent illness, Sig. de Giosa, the composer, has gone for change of air to his native place, Bari, and will remain there till perfectly restored to health.

A one-act opera, *Le Révérend*, music by Taudon, a "grand prix de Rome," and professor of harmony at the Paris Conservatory, has been produced at Perpignan.

The Monument to Conradin Kreutzer is to be solemnly unveiled at Messkirch, Baden, his native place, on the 29th June.

Benoit's oratorio, *De Schelde*, will be performed, under the direction of the composer, in Rotterdam, at the annual Vocal Festival (*Singers Feast*), on the 7th August.

Mdme Johanna Jachmann-Wagner has been appointed a "Royal Professor" at the School of Music, Dresden. She is the first lady-professor ever known in Germany.

The Italian opera season at the Teatro de San Fernando, Seville, was inaugurated by *Les Huguenots*, with Signorina Borghi-Mamò, Stagno, and Uetam, in the principal parts.

Kaschmann, the baritone, was suddenly attacked by a temporary loss of voice while singing in *Simon Boccanegra* at the San Carlo, Naples, and the performance came to a premature conclusion in the second act.

The Queen of the Belgians accepted the invitation of the New Musical Society, Brussels, to be present, on the 22nd inst., at a performance, under the composer's own direction, of Gounod's *Redemption*.

Mr Mackenzie's new opera *Colomba*, which has been so successfully produced at Drury Lane Theatre, is to be the first novelty given by Herr Pollini during his coming Autumn season at the Stadttheater, Hamburg.

His Majesty the King of Portugal has conferred the Knighthood of the Royal Portuguese Order of our Lady of Conceição of Villa Viçosa on Mr John Brinsmead, the founder of the firm of John Brinsmead and Sons of London.

In consideration of their valuable services during more than thirty years, as masters in the Royal Conservatory of Music, Leipzig, the King of Saxony has conferred the title of "Professor" on Herr Friedrich Hermann and Dr Robert Papperitz.

The twenty-sixth number, extending from "Marine-trompette" to "Michna," of Henry Viotta's *Lexicon der Toonkunst* has appeared at Amsterdam. The work has now passed into the hands of other publishers, who, it is to be hoped, will issue the numbers more rapidly than their predecessors.

Mr George Gear will play a Sonata for the pianoforte of his own composition, at his concert at St. George's Hall next Tuesday evening, and several of his new songs will be sung by Miss Santley, Miss Damian, and Mr Henry Guy, as well as a vocal quartet, by the same artists and Mr Herbert Thorndike.

On Sunday evening, April 14th, Rossini's *Stabat Mater* was sung effectively at the Roman Catholic Church, St. Aloysius, Clarendon Square, N.W., the solo parts being rendered by Masters W. F. and C. H. Taylor, (soprano and alto), Mr Vernon Rigby, (tenor), and Mr Thomas, (bass), the choruses being sung by the church choir. Mr W. F. Taylor was the organist and Mr John Francis Barnett conducted.

MR BRINLEY RICHARDS ON ANCIENT MUSIC.—One of those numerous and appreciative audiences, always attracted when Mr Brinley Richards discourses on Welsh Music, assembled on Thursday evening at the rooms of the Society of Fine Arts, Conduit Street, to hear him lecture on "The Music of Wales and Eleventh Century Manuscripts." The lecturer, after referring to the ancient music of the Britons, and the statements of Archdeacon Williams, corrected the errors of Welsh and Irish historians concerning the manuscripts of the eleventh century, and the supposed dates of Welsh tunes; illustrated the peculiarity of Cambrian scales by harp and vocal music, and among other examples gave an ancient South Wales melody, "The Song of Spring," and an unpublished Welsh air of the time of Richard the Third—"Lloyd's Farewell." The vocalists, Miss Woodhatch and Miss Eleanor Rees, sang other compositions of the fourteenth and fifteenth century, as well as a Welsh "Lullaby," contrasting with an English "Slumber song," by Mr Walter Macfarren. The lecture was listened to with earnest attention, and Mr Brinley Richards received hearty applause. At the conclusion, the chairman, Mr Henry Richard, M.P., proposed a vote of thanks, which was carried unanimously.

LUBECK.—A successful performance of Mendelssohn's *St Paul* was recently given by the members of the Singakademie, and attracted a large audience. The orchestra and chorus particularly distinguished themselves. Foremost among the solo singers was Herr Ritter, whose admirably trained tenor voice, clear enunciation, and deep feeling enabled him to do full justice to the touching episode of Stephen's death and the cavatina, "Sei getreu bis in den Tod." Herr Stiehl was the conductor.

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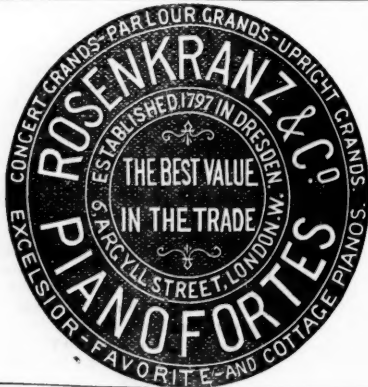
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Mdme MARIE DURAND, (her First Appearance in England),
Mdme FÜRSCH-MADI, Mdme REPETTO,
Mdme ADELE GINI (her First Appearance in England), Mdle VELMI,
Mdle SONNINO, Mdme CORSI,
and
Mdme ALBANI (Court Singer to H.I.M. the Emperor of Germany).

An Engagement has been made with
Mdme CHRISTINE NILSSON,
but her Appearance is not guaranteed.

Mdme SCALCHI, Mdme AMELIE STAHL, Mdle GHIOTTI,
Mdle CARLOTTA DESVIGNES,
and
Mdme TREMELLI.

Signor NICOLINI,
Signor MARCONI (his First Appearance in England),
Signor FRAPOLLI,
Signor RAVELLI (his First Appearance at the Royal Italian Opera),
Mr MAAS (his First Appearance at the Royal Italian Opera),
Mons. SOULACROIX,
Signor IGENIO CORSI, Signor MANFREDI,
and
Signor MIERZWINSKY.

Signor COTOGNI,
Signor DEL PUENTE (his First Appearance at the Royal Italian Opera),
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Mons. DEVOYOD (his First Appearance in England),

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Mons. GRESSE, Signor MONTI, Signor CARACCILOLO, Signor SCOLARA,
Signor RAGUER, and Signor DE RESZKÉ.

During the Season a Selection will be made of those Operas of the Répertoire which have proved to be the most acceptable to the Subscribers and the Public, and it is intended to revive

ROSSINI's Opera, **LA GAZZA LADRA**; Ninetta, Mdme ADELINA PATTI.

WAGNER's Opera, **IL VASCELLO FANTASMA**; Senta, Mdme ALBANI.

AUBER's Opera, **IL DOMINO NERO**; Angela, Mdme PAULINE LUCCA.

ROSSINI's Opera, **IL CONTE ORY**; La Contessa, Mdme SEMBRICH.

And to produce PONCHIELLI's Opera, **LA GIOCONDA**, principal characters by Mdme MARIE DURAND, Mdle STAHL, and Mdle TREMELLI.

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Decorator	Mr LABIART.
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as last Season.

Stage Manager—Mons. LAPESSIDA.

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